Henry Irving in it very distinctly. He had not played the dual role of Louis and Fabien del FrancM before, and he had to compete with old playgoers* memories of Charles Kean and Fechter. Wisely enough he made of it a " period " play, emphasising its old-fashioned atmosphere. In 1891, when the play was revived, the D'Orsay costumes were noticed and considered piquant and charming. In 1880 I am afraid they were regarded with indifference as merely antiquated.

The grace and elegance of Henry as the civilised brother I shall never forget. There was something in *him* to which the perfect style of the D'Orsay period appealed, and he spoke the stilted language with as much truth as he wore the cravat and the tight-waisted full-breasted coats. Such lines as—

> " "Tis she! Her footstep beats upon my heart! "

were not absurd from his lips.

The sincerity of the period, he felt, lay in its elegance. A rough movement, a too undeliberate speech, and the absurdity of the thing might be given away. It was in fact given away by Terriss as Chateau-Renaud, who was not the smooth, graceful, courteous villain that Alfred Wigati had been and that Henry wanted. He told rne that he paid Miss Fowler, an actress who in other respects was not very remarkable, an enormous salary because she could look the high-bred lady of elegant manners.

It was in " The Corsican Brothers " that tableau curtains were first used at the Lyceum, They were made of red plush, which suited the old decoration of

the theatre. Those who only saw the Lyceum after its renovation in i8Si do not realise perhaps that before that date it was decorated in dull gold and dark crimson, and had funny boxes with high fronts like old-fashioned church pews.